

COMPREHENSIVE DISCUSSION ON THE ECOCRITICISM IN AMERICAN LITERATURE

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Abstract

Literature and environmental studies, sometimes referred to as "ecocriticism" or "environmental criticism" to borrow a more general term from abstract feedback, is an interdisciplinary field that aims to study the ecological impacts of literature and other forms of new media from an ecologically conscious perspective. Ecocriticism is based on the belief that literary works have the power to inspire, motivate, and unite people in their environmental consciousness through their mastery of the expressive, narrative, and visual elements of language and art. Various forms of eco-corruption are a major problem facing Earth today, and this can help provide light on the nature of the problem. The ecological humanities as a whole, including ecocriticism, moral philosophy, religious studies, the arts, and humanistic geology, all agree that we should take the time to marvel at nature's wonders and give our subjective and quantitative attention to the growing number of environmental issues. Ecocriticism addresses this gap by critically examining existing literature and the contexts in which scholars engage in discussions, analyses, and textual formulations of environmental problems and challenges. This essay tries to delve further into the primary works of literary critics that are Eco critically overlapping in order to show that ecocriticism is a relatively recent field that has been heavily reflected in literature for a long time. Some of the American writers whose ecocritical work is traced in this article include D.H. Thoreau, Emerson, Walt Whitman, Edgar Allan Poe, Susan Fenimore Cooper, and many more.

Keywords: Ecocriticism, American Literature, environment study.

Ecocriticism in American Literature

The word ecocriticism first appeared in the 1980s as a result of growing ecological consciousness and global concern. An ethical framework for human cooperation with the all-encompassing is one of the concerns that ecocriticism seeks to address. What does the term "nature" actually mean? What does the origin of the world we live in say about our social turnout? To what extent are we capable of going back and re-evaluating the all-encompassing in order to influence positive change for the future?



Figure 1: Ecocriticism of Pedagogy & American Literary Studies

The emergence of ecocriticism was initially aided by its underlying curiosity with local topics and data formats. Ecocriticism is an intriguing idea that was at one point shared by many different fields in American studies. The manner in which it made an ecocritical hypothesis's move toward transnationalism more problematic. Despite strong opposition from environmentalism and ecocriticism to the processes of globalization, the concept of "diversity" has served as a means of reclaiming the opposing stance regarding the transnational subject through two narrative systems: (i) the portrayal of multicultural and occasionally transnational atomic families as the solutions to political and ecological problems, and (ii) allegorical superimpositions of natural and social variety on the one hand. Attempting to extract moral norms from the functioning of surroundings and grasping the metaphorical superimpositions of globalization without seeing their own trap in its economic dimensions are two aspects of these techniques that remain hard. As suggested by the subsequent examination, ecocriticism and ecological literature should engage more deeply with the experiences of recent theories of transnationalism and cosmopolitanism [1].



Figure 2: Ecocriticism is an umbrella term under which a variety of approaches

A coherent framework for analyzing the relationships between literature and the natural world is to be established by the ecocriticism article. Since literature specifically addresses the need for human progress, it can be considered as a polished and socially manufactured portion of the earth. All of these things—values, dialect, and creative energy—can be connected to the goal of natural reasoning that people must pursue. Eco-critics are essentially focused on how literature conveys particular values that contribute to characteristic thinking within this framework. In creative studies, the request for the environmental emergency cannot be ignored. In regular thought, reasoning occurs. Skillful professionals are driven to see the fundamentals by the lovely and positive issues brought about by the overall natural crisis. Understanding man's position in the ecosphere is the input play. One can evaluate literature in a positive light to see how it influences people to support one individual and his logical connection to the natural world.

This focus on localism as a foundational ecological concept and morality symbolizes the emergence of ecocriticism as a separate academic field in American studies. Ecocritical techniques might fit into a lattice much more easily than into poststructuralist affectations of hypothesis because neighborhood characters were a ubiquitous concern in cultural studies and personality, political issues in the late 1980s and mid-1990s. The "sites" and "locations" of self and group distinguishing evidence in this kind of work, to be honest, were not usually inclined to understand them. It was widely enough used as an analogy for social, racial, ethnic, gendered, or other epistemic viewpoints to provide an all-encompassing desultory field that was appropriate for the rise of ecological criticism.

The emergence of ecocriticism as a distinctive American tradition is not recent. It appears that nature plays a significant role in the dynamic artistic creative energy of the United States, as evidenced by the abundance of national writing that confirms vivid, odd, and emotional scenes as well as individual and philosophical records of extreme independence. *Walden*, by the great American sentimentalist and visionary Thoreau, is essential reading for any budding ecocritician. Thoreau, who was seeking seclusion, independence, and elevation in the wooded areas of Harmony, Massachusetts, meticulously documented his encounter and the philosophical implications of his journey in search of a more significant closeness on Earth. The upshot is that this serves as the basic basis for the expansion of the American tree hugger concept.

The study of environments examines the relationships that exist between living things (the biotic portion) and their physical surroundings (abiotic part). All things considered, biology is nervous about the living structures that are normally found in their domain. Even though it's not made clear in this passage, nature is heavily influenced by biology and is driven by humans, starting with the attempt to support life. The biocentric perspective emphasizes how man is but a single link in nature's vast and intricate web of life, where everything has a specific place. For this reason, in addition to the fulfillment of all of his basic wants, a man must understand that he is not permitted and must meet all standards in order to lessen the absurdity and decisions of the living scene. The analysis of how nature is portrayed in conceptual works and the relationship between literature and the environment are thus handled by ecocriticism.

Despite the need for an oppositional politics being shared by ecocriticism and American studies in general, this resistance has manifested itself in many different ways. A particular kind of multicultural consciousness was present from the start of ecocriticism because of its strong interest in Native American cultures, myths, literatures, and ways of life; however, a more politicized form of multiculturalism with broadly leftist orientations did not become a consistent presence in the field until the environmental justice movement emerged at the turn of the millennium. This new force, as a movement that centers on the ways in which ecological and technological risks are unevenly distributed and tend to disproportionately affect women and minority communities—with, in the US, a particular emphasis on environmental racism rather than on environmental injustice more broadly—has sparked new attempts to connect environmentalist thought to feminism, critical race theory, and postcolonial theories.⁷ Occasionally, environmental justice activists have also drawn attention to some of the connections between US and international environmental justice struggles. However, because it primarily focuses on local communities and how they function within the unique social, racial, and ethnic structures of inequality in the US, even this subfield has not expanded beyond the US in the ways envisioned by any of the several approaches to trans-nationalism in American studies at large [2-3].

Biology without nature is an amazing and approachable introduction to general issues in modern ecocriticism, and it is a significant component of biological reasoning. The key to successful human collaboration with the encompassing, according to Timothy Morton, is overcoming our initial perception of it as capital-N "Nature." He surmises that environmental researchers' "remarkable enthusiasm to spare the normal world leads them a long way from the 'nature' they worship." Morton presents an apparent conundrum: in order to have a fittingly biological viewpoint of the world, we should relinquish the possibility of nature once and for all.

Environmentalist publications have envisioned the relationships between biological and cultural forms of diversity, the benefits of maintaining or restoring them, and the ramifications of reduced diversity in a variety of ways. Cultural practices are studied as contexts that produce their own evolutionary selection pressures and, as a result, lead to modifications in the biological makeup of the human genome on one end of the spectrum. Likewise, Gary Nabhan has investigated the potential contributions of specific agricultural and gastronomic practices to human genetic diversity in diverse settings and during different stages

of human evolution. For instance, he has shown how the emergence of dairy farming and cattle gave a selective advantage to the small number of adult humans who could tolerate lactose, which helped spread the trait throughout society (17–22). Therefore, Nabhan believes that maintaining cultural diversity in its interactions with ecological conditions is crucial for protecting and improving human health. An alternative, less biologically rigorous, but more popular view holds that ecological factors are what give cultures their distinctiveness and are the primary forces that mold societies.

For instance, Indian eco-activist Vandana Shiva opposes the globalizing forces that, in her view, diminish biological and cultural diversity simultaneously and through the same means, while ecocritic Patrick Murphy exhorts his readers to —appreciate cultural diversity as a physical manifestation of biological diversity (Farther Afield74). These arguments are especially persuasive for knowledge and practices that are closely linked to the ecosystems in which they are found, such as indigenous classifications and uses of plant and animal species, traditional agricultural and medical methods, and irrigation and harvesting methods. The possibility of new cultural formations and diversities emerging from sources other than ecological factors—such as metropolitan environments, communications networks, new forms of economic organization, or technological innovation—becomes less compelling the more they exclude, as Shiva's arguments tend to do.

Some ecocritics juxtapose the natural world and godliness; they must write nature with a capital N. A group of white coworkers who discussed nature and self-improvement were known as the American Transcendentalists. They believed that nature assisted individuals such as him in growing closer to God and taking a different path away from the degradation of human civilization. According to the tradition, nature is God and humans are essentially meaningless, just making things right [4-6].

Bruno Latour, a leading authority on modern logicians and sociologists of science, addresses the concept of the encompassing and our perception of it in his writings on a regular basis. In addition to exploring better approaches for democratizing logical attention to the encompassing with the specific goal of connecting workable and approachable solutions for issues like ecological change, *Political Issues of Nature* aims to learn more about the pathways by which administrative issues and has a wound popular perspective of the encompassing and its present issues (and, in a broader sense, most legitimate concerns) operate.

This information is presented in Eugene's *Nature: A Bridge between Science and Society* for non-science majors seeking a fundamental introduction to biological principles and their application to human undertakings. Eugene looks at the causes of, as well as long-term explanations of, environmental problems. He bases his information on two fundamental topics in ecological discourse: the types of biological communities, population and gathering environments, and essentialness uses and age.

In Joseph W. Meeker's *The Comedy of Survival*, he lays forth his theory that both humorous dramatization and disaster are examples of the adaptable behavior of the everyday world that either help us survive (comic show) or scare us away from other living things (catastrophe). By that point, Meeker has joined the man handle of the comprehensive with a description of life's terrible perspective. A book for perceptive faultfinders, anthropologists, human biologists, and scholars is *The Comedy of Survival*. The creator provides a thoughtful

explanation of how each of us may end up becoming a better steward of our home planet Earth, which will be of great interest to general readers.

As David Mazel puts it, writing "just as nature made a difference" is examined, and this investigation can only be carried out with a keen awareness of the ecological emergencies of the times. Furthermore, it is battled, which means that it should teach both political and personal exercises; in other words, it can be called a form of activism. The multidisciplinary concept of the demand is also promoted by a number of researchers, and it is taught in a number of perceptive subjects, including history, women's studies, ethics, legal matters, and biological science [7-9].

Travelers and ecological history students started to explain how they had recently encountered untamed life, while pioneers and a variety of adventurers made the most of their experiences by emphasizing the setting. American and Romantic writers focused on the unique energy of nature as a subject, while Victorian rational thinkers explained industrialization, which was upending the conventional view. Henry David Thoreau's *Walden* (1854) is most likely the book that depicts nature, creation, and natural arrangement that has been the focus of the most of scholarly analysis.

A thorough understanding of Thoreau's work, particularly *Walden* (1854), necessitates an even closer study of topographical miracles. With the rise of ecocriticism, several contemporary analyses of Thoreau's arrangements have significantly reevaluated the maker's strong relationship with science. As a vigilant observer, Thoreau often seems to imagine the revelations of twentieth-century geologists in his accurate definitions of the comprehensive. He contends that the land's very form and surface form the heart of *Walden*, and that this basic replacement of Geo, which is crucial to ecocritical thinking, deserves the earnest consideration of individuals who are enthusiastic about writing and science.

This outstanding work of American literature is a charming account of the two months the author stayed in a little lodge in the wooded area close to Walden Pond in Massachusetts. Thoreau defines the traditional in his writing by keeping a watchful eye on his surroundings and a philosophical soul. He sees amazing species and everyday events while reflecting on the value of living in harmony with the natural world and one's inner self. Some critics have argued that Thoreau's ideal work is the source of American customs surrounding nature.

Another noteworthy American author was Ralph Waldo Emerson. Emerson explores the enchanted solidarity of nature and exhorts his readers to celebrate an organization with the surroundings in his exposition *Nature* (1836), where he portrays the announcement on the standards of the philosophy of transcendentalism, which he describes as "a theory to represent nature by different standards than those of carpentry and science." As a polytheist who pioneered American literature and made significant contributions long before the word ecocriticism was coined, Ralph Waldo Emerson has been doomed.

Walt Whitman, Nathaniel Hawthorne, James Fenimore Cooper, and a number of lesser-known essayists are other American academics from that era whose work has been deemed essential by ecocritics. According to several scholars, a major portion of the focus of ecocriticism has been a nature composed primarily of white men.

This foundation was laid by Walt Whitman's non-radical poetry *Leaves of Grass*, while journalists with other agendas found similarly unique new voices and new forms. Research on

stylistics, interpretation, the social critique of women's rights, and magic has been done previously. Consequently, by applying pertinent ecocritical theories, it is anticipated that this proposal will examine this collection of classic verse from an exceptional perspective. In an effort to shed light on the key ecological ideas incorporated into the poetry and potentially alleviate the current ecological catastrophe, the author of the collection underwent a thorough analysis and investigation of a large number of poems.

The poems of Whitman belong to a distinct school of ecocriticism, which focuses on examining how Whitman developed his ecological ideas. Whitman's numerous experiences at work and his advanced age contributed to the evolution of his ecological beliefs, which were gradually shaped by all of these variables. The author then examines the poem in the context of "intrinsic esteems," a concept that profound ecologists kindly address, and concludes that all species on earth, including humans, should be intentionally valued. At that point, there is discussion on libertarianism in nature and society, especially between classes and continents, to emphasize the significance of equity. Accordingly, every human being in the natural world has unique intrinsic values and has committed itself in some manner to the ecosystem.

Expanded readings of late post-humanist discourse and works by Edgar Allan Poe, such as *The Island of the Fay*, *The Black Cat*, and *The Colloquy of Monos and Una*, illuminate these themes. Poe, unlike many of his contemporary post-humanists and transcendentalist contemporaries, has discussed the interplay of subjects and environment as a destructive collapse, rendering the nonhuman surrounding the field against which distinct selves fade as material bodies and as potent substances. Poe's writings thus reject the seemingly paradoxical idea that we might self-valuably lose ourselves to the environment, as well as the idea that human selves are inherently unique from or superior to their nonhuman surrounds. According to Poe, the universe cannot be converted into an other or a mirror; if our ontological place in it is a dream, then our powerful familial relationship with it is likewise a dream. What's left is an inexplicable fear of the ill-defined boundaries separating individuals and their environment. His poem concludes with a consideration of the implications of this kind of fear of ecocriticism.

People should make sure that, rather than merely residing in their living environment, they do not damage it by measuring other people's interests. Humans cannot impose their will on any other creature in nature; they are not superior to any other species. Whitman also considers society and values the natural world. Whitman wants to be the friendly intermediary between people and the natural world, taking everything into consideration. He believes that people should retreat into nature in order to find spiritual serenity and to get inspiration from it so that they can comprehend "the beautiful staying" on this planet.

The author's best-known work, a nature journal named *Rural Hours*, was released in 1850 by her most seasoned survivor, Susan Fenimore Cooper. In light of the ecological ethos of her most important work, Cooper expands on her introduction of local faculty by pointing out that home chores are frequently planned as social gatherings. However, this exterior also appears in her only published book, *Elinor Wyllys*, which conforms to the broad definition of the melancholy novel as outlined by a few scholars. With an emphasis on local issues, Cooper sets most of the scenes in little dwellings and illustration rooms, semi-rustic in a long bridge. Through a shared sense of ethical integrity and understanding of the real world, Cooper's case for a domestic ideal placed in a rural environment reinforces the significance of group

relationships. Cooper's notion of sufficient group is by no means limited to human associations; rather, it requires a consistent focus on the world beyond one's immediate social circle. Cooper understands that when any links are destroyed, say the ones that connect us to the outside world, then other bonds are at danger. In this way, we awaken within ourselves the possibility of tending to what remains of our human community when we begin to take care of our surroundings.

American writer Mark Twain (1835–1910) is well known for his masterpiece, *The Adventures of Huckleberry Finn*. Many American essayists have depicted the "wild" picture in a variety of settings since 1800, and it has been assigned a different meaning. At the very least, wilderness is governed by revealed ecological and geographic frameworks or human intervention. It is a true, unrestrained nature that is distinct in its ecological makeup. It is not usual to consider the Twain focuses on examining the "wilderness" image in his standard American novel *The Adventures of Huckleberry Finn* from an ecological point of view. Using the Eco criticism, reinterpret *The Adventures of Huckleberry Finn* from the three dimensions of natural wilderness, spiritual wilderness, and ecological wilderness. According to Transcendentalist-stylist Edward Abbey, people are corrupt and we corrupt the world we live in. In this way, he trusts that true nature has just been discovered in the wild, and that journeying into said wilderness is the primary way we can discover our true selves.

Though the good and moral hugeness of nature as physical, organic surrounding has often been disregarded in basic understandings of "Nature" as image in Hawthornian sentiment, Nathaniel Hawthorne's works, particularly *The Scarlet Letter*, abound in investigations of the human relationship to the physical surroundings. While Hawthorne's Transcendentalist counterparts have been integral to ecocritical thinks about, Hawthorne's works currently seem to get profound consideration for their concerns with the physical surroundings. William Faulkner's story *The Bear* exemplifies the influential application of ecocritical approach. Although it is associated with a literary work, ecocritical approach embraces an earth focused mentality instead of a human focused one. Accordingly, nature-human associations and connections, found in the story, are endeavoring to be investigated with an earth focused viewpoint. Faulkner's work propels modern humans to address widespread values for ecological and environmental issues that are felt all the more profound and successful today, and their credible solutions. In this way, human-nature associations and collaborations, which Faulkner addressed in the story, have not been limited to the place and the period that the work includes.

In order to avoid this curse, people must figure out how-to live-in harmony with nature as it was in the past. In order to do this, people must reevaluate their universal values and recognize the ecological and environmental problems they created. They must also realize the changes they have made to their physical and metaphysical codes toward nature. Without these steps, it will be impossible to avoid the curse. Religion and the money-based economy that man created and shaped are powerful examples of how people harm nature. People are condemned after they harm nature.

In addition to depicting a great life for animals, Emily Dickenson also conveys a positive association with fellow animals. For example, in her poem *A Narrow Fellow in the Grass*, she speaks to an image of a snake and says:

A few kin of nature

Both they and I am aware of this; I feel like a car for them.

Regarding happiness; (17–20).

She shows her happiness toward other animals, such as snakes, because she understands how beneficial they are to the ecosystem—which is why God created them. She also recognizes that normal places are overly crowded, and that when a man, with his haughty nature, tries to assert his dominance over other creatures by harming them, the evil consequences will inevitably come back to haunt him. She believes that this destruction will take the form of industries, which will provide room for a variety of dangerous things, such as railways and the wall with different terrains.

John Steinbeck's novel *The Grapes of Wrath* and the short works (*To a God Unknown*, *The Pastures of Heaven* and *Burning Bright*) manages the point of view of ecocriticism. The stories hypothetically center on the ecocritical issues as a moderately new literary approach. The theory additionally alludes to the essential personal certainties of John Steinbeck's life that acquaints his connection with nature. The primary point of the work comprises the use of the ecocritical hypothetical bases on John Steinbeck's works, landscape, nature and scenery. It incorporates a section dealing with Steinbeck's philosophy of life and his mentality to a surrounding that is bound to his literary work. *The Pastures* speak to a place where the tenants can live as per delightful nature. The nearby people never hurt nature and misused it for satisfying their needs. They cultivate a rich soil without modern tools that is utilized as a part of urban territories. In *The Pastures of Heaven*, John Steinbeck describes landscape which is not harmed with tools as opposed to his best novel. *The Grapes of Wrath*. Be that as it may, all tenants of the *Pastures* are not fixing solidly to the land similarly as in Steinbeck's most amazing novel.

Two essential works of criticism from the mid-1900s are Henry Nash Smith's *Virgin Land: The American West as Symbol and Myth* (1950) and Leo Marx's *The Machine in the Garden* (1964). The latter examines the tension between the "pastoral" and "progressive" ideologies that characterized mid-1900s American culture. As critics have pointed out, one reason ecocriticism continues to grow as a discipline is the ongoing global environmental crisis. Ecocriticism aims to show how essayists' carefully constructed concerns about the environment can have some influence in unraveling real and pressing ecological concerns. Most Native writers do not situate their works in the pristine wilderness; instead, many modern American writers examine the relationship between people and the land.

Not the settings, like reservations, open-pit mines, and challenged borderlands, that are celebrated by mainstream nature writers. Adamson analyzes works like Sherman Alexie's short stories and Leslie Marmon Silko's novel *Almanac of the Dead* to show how, despite their abstraction, these works are instances of ecological criticism that grow Euro-American ideas of nature and place. Drawing without anyone else showing background among Americans and on lessons gained from certain ecocritics we come to know what considers "nature" is regularly altogether different for multicultural authors and activist groups than it is for standard environmentalists.

Adamson shows that when we begin to examine the differences that form various social and abstract representations of nature, we discover the challenge they pose to standard

American culture, environmentalism, and literature. By comparing works by Native writers like Simon Ortiz with those by environmental authors like Edward Abbey, she opens up possibilities for more diverse interpretations of nature and the environment.

Beyond a work of academic criticism, this is a study of the search for ways to understand our social and documented differences and similarities with the particular goal of reaching out to a higher elevation of what the human role in nature is and should be. It exposed the blind spots in the early ecocriticism and shows the possible results for creating a common understanding—a meeting place—where writers, scholars, educators, and environmentalists may come together to work for social and environmental change [10].

Conclusion

An ecological offshoot of post-basic criticism, ecocriticism examines how humans have portrayed nature. Writings using earth-focused techniques were acknowledged by critics, who also advanced environmental education and research. Ecocritics are interested in how our sense of location is shaped by our depictions and how chaotic traditions both empower and constrain us to interact with our surroundings. They examine significant myths and tropes that influence our creative energy and activity in the surroundings. Since a common environment in literature also used specific allusions to understand and illustrate their relationship to the land and environment, such as the Garden, Wilderness, Virgin Land, Desert, and Swamp. When discussing various forms of life, ecocritics also speak for human minorities whose mistreatment is frequently closely connected to the mistreatment of nature, a topic that is regularly handled in hegemonic naturism. What ecocritics do is try to identify nature as silence, absenteeism in writing, and interpret environmental representation as a significant category of abstract, tasteful, and political inquiry; this is often done in conjunction with an emphasis on issues of race, class, and sexual orientation in artistic writings.

The environment has recently evolved from being a minor worry for the average American to a significant political, personal, and philosophical issue that permeates everyday life. A massive glut of fiction, true stories, movies, and music that addresses the subject both directly and indirectly has permeated our daily social consumption lists in light of growing worries (and rising water levels). In a modern social generation, the environment and our relationships are available, as terms like "green" and "feasible" become more and more commonplace in our vocabulary.

Scholars ought to be informed of the fundamental reasons why animals are endearing and why nature is wonderful. It is important to keep in mind that integrating scientific study of natural objects with abstract critique helps scholars better understand how nature can work as a literary force. It allows people to gain fresh insights.

The relationships that occur naturally include those that occur when groups of organisms communicate in an unaltered environment. There, species coexist peacefully in such a way that nothing can be stated to belong to one animal category and not another—everything is there for the good of everyone. The first humans to coexist in such a world with animals and plants to the extent that one of them broke the law were Adam and Eve. The Human-Physical Environment Relationship (Human-Human, Human-Monster, Human-Organic Science, Human-Water, Human-Air, and so on) is found in this kind of relationship.

This paper aims to familiarize readers with the various applications to which scholars are currently applying the term "ecocriticism" in varying contexts. Unquestionably, ecocriticism is an academic cornerstone of environmental literature that explores maintenance and promotes excitement for establishing rational connections between the human and distinctive universes. This talk explores how one understands nature and the environmental viewpoints to get beyond realism and how one places themselves in the natural world. Ecocritics reject what is inconsiderate and superficial, yet they contend that nature is a repository for veracity and impartiality. They show how society creates a sense of hopelessness and fear that can be offset by contentment with nature. If a guy is aware of his non-human connections, he is never alone. Perhaps the paper is an innovative attempt to move the needle in the direction of fostering and validating the labors of ecocritics inside the ecocriticism environment. It captures the sense of personal connection and cognizance of others' expectations of oneself, society, the arts, and the natural world effectively.

The concept of ecocriticism is expanded upon by ecocritics, moving beyond the goal of creating a "universal discipline" to discuss, develop, and create a treasure trove of literature and environmental resources for future generations. This convinces learned individuals to pursue an interest in ecology while remaining intellectual experts. Their faith in the natural world establishes new foundations that tackle the main ecological issues, enabling it to become "greener" and preserve "The Endangered Earth—a harmful veracity" for future generations. Researchers who study ecocriticism question this method of human self-realization. They disagree that dominating nature will demonstrate how amazing humans are. They hold that no matter how much success and how many times a human displays his might by subduing nature, in the end, a human cannot defeat nature. He will eventually face the severe and possibly catastrophic retribution of nature.

As a result, ecocriticism looks for points of agreement between humans and nonhuman animals to demonstrate how they can cohabit in a variety of contexts, given that environmental challenges are now fundamental to our existence. In its quest for a more ecologically sensitive place in literary studies, ecocriticism tackles issues like this one.

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